



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Correspondence.

Q.—Mr. Russell Sturgis? A.—He was, in fact, the man from whom I had to get my orders.

Q.—Were any of the other trustees active in that same matter? A.—There was Mr. Prime, Mr. Johnston, Mr. Weston, Mr. Rhineland, and Mr. Hoe, Jr.

Q.—Now, in regard to Mr. Gehlen's work there—what had you to do with that? A.—Mr. Gehlen was employed by the trustees; I had nothing to do with it; I did not know the man before I went there; I found him put in charge there, and Mr. Sturgis said: "This is the man I employed to make all repairs that he wants to your statutory, so it can go up-stairs and be placed on exhibition;" I took it for granted that the man knew his business, and I merely pointed out the pieces and told him how they should be repaired and put together; I told him, however, that nothing should be made permanent, as the collection was going to be put on exhibition temporarily only in that building.

A juror—I should like to ask whether this statue of Hercules, when this statue was restored, was restored in Mr. Di Cesnola's presence, or whether he knew of its being done?

Q.—Were you present when it was done? A.—No, sir; it was done in Fourteenth Street, in the other building.

Q.—(By a juror)—Were you in this country at the time? A.—Yes, sir; I was here at that time, but I did not know of it.

(2854) Q.—Was it done clandestinely? A.—Not that I know of.

Q.—(By a juror)—Was it done by your orders? A.—Not at that time; I was not connected with the museum at that time. I did have instructions to see that repairs were properly made of everything; but I went away afterward, and what was done during that time I do not know; I cannot say whether it was on exhibition in Fourteenth Street or not; I don't know. The repairer was appointed by the trustees; Mr. Sturgis appointed him, and I was merely a stranger there.

Q.—I would like to ask you a question, and I would like to have you give me a direct answer to the question. Did you, concerning that statue, give Mr. Gehlen any directions whatever? A.—I have not the slightest recollection.

Q.—You did give him some general directions to repair, did you not? A.—Yes, sir.

Q.—You do not wish to be responsible for the condition of that statue, but you desire to place the responsibility upon Mr. Sturgis, do you? A.—To a certain extent, yes, sir.

Q.—Did he give Mr. Gehlen directions to make that repair? A.—That I don't know; as a general thing he did not.

Q.—Did you hear Mr. Sturgis give any directions whatever to Mr. Gehlen about repairing statues? A.—Yes, sir, I did; Mr. Gehlen depended upon him.

Q.—Then Mr. Gehlen was not responsible to you? A.—No, sir.

(2856) Q.—Is it your wish and understanding—is it your wish that the jury should understand—that you do not consider yourself responsible for anything that Mr. Gehlen did? A.—Most certainly; I want to be responsible for the work done in Central Park after I was made director, but not for the work done in Fourteenth Street by Gehlen. I am not responsible for that.

Q.—(By Mr. Choate)—Did I understand you to say that you remember no particular instruction given by anybody about this statue? A.—None whatever.

Q.—Mr. Gehlen, not being responsible to you, you never interfered or meddled with him in any way, did you? A.—I do not understand what you mean.

Q.—Was he independent of you? Witness—Meddled with what?

Counsel—Did you ever interfere or attempt to control him? A.—No, sir; certainly not. I had no power to control him.

THE NEW VOLUME OF "L'ART."

WITH the present year the great artistic periodical enters on a new career which will make it more popular and more useful than ever. Its publishers anxious to reduce the price so as to bring the work within the reach of a much greater circle of readers, have hit on the very sensible plan of publishing fortnightly, instead of weekly parts, and half yearly, instead of quarterly volumes. This change will permit of greater attention being given to the letter-press and to the plates, which last though wonderfully successful as a rule in the past, have at times, as we have pointed out suffered from hurry both in the execution and the printing. It is bad policy and bad art to use etching as a means of illustration merely; yet many of the etchings of L'Art have been mere illustrations of places or things, and have had little or no artistic merit. But with weekly issues it has been impossible to avoid printing such etchings occasionally. We may now hope that we have seen the last of them. In the matter of price, as the bulk of the work will be much reduced though its quality will be bettered, the publishers find themselves in a position to make its cost to the reader much less than it has been. It may be had from Bouton for twelve dollars.

The last quarterly volume, now to be had at Bouton's, contains the conclusion of the remarkable series of articles on the Della Robbia family, finely illustrated with wood engravings and an excellent etching by Edmond Ramus of Giovanni della Robbia's Sta. Lucia, and another by Louis Rouet of the same master's Tabernacle delle Fontecina at Florence. This last etching reminds one of some of Jacquemart's best works. The account of Claude Lorraine and his works is continued and finely illustrated, and so is that of Lebrun and his masterpieces of decoration and architecture. The works of the late Ulysse Butin, C. A. Sellier, and the living artists represented in the Salon are among the modern themes treated. Other articles of interest are those on the celebrated wax bust of the musée Wicar, on the international exhibition of Munich, on Matteo Civitali, on the works of Fra Angelico at Rome, and on M. Burty's publication of the Japanese Romance O Koma, with illustrations by Felix Regamey. Some of these pictures after the Japanese are reproduced, and they are very clever and very unsatisfactory.

It is to be noted that no change is to be made in the publication of the "Courrier de l'Art," which will continue to give weekly all the news of the studios, sales and exhibitions, as before, and thus nothing of any value will be lost sight of owing to the less frequent appearance of "L'Art."

THE dominion of Canada stands in urgent need, says The Montreal Gazette, of a coat-of-arms. It is now destitute. It requires a proper heraldic symbol that may express the broad idea of Canadian unity and embody the main facts of Canadian history. We call the attention of artists and literateurs to this subject. As an indication of the kind of article demanded, we would suggest, adds The Gazette, that the shield be in plain white ground, "semée" with golden fleur-de-lis. Upon this should be a single red lion passant. This simple device would condense into one emblem the main facts of our political history. Our present shield has no supporter. These are usually found upon important armorial bearings, when they are drawn in full detail. For these the moose and the bison might well be taken to typify the Western prairie land and the Eastern Provinces, and they would make expressive and picturesque supporters. The crest is a more difficult point; it might be a lion's head crowned. This would repeat the monarchical idea expressed by the red lion taken from the British shield. Such a shield as this, easily drawn and easily remembered, would be reproduced all over the land, and would speedily become familiar alike to the youth of the sea-coasts, the lake regions and the prairie lands, who would unconsciously learn to think that they too had a united country with a continuous history.

ARTISTIC HOMES AT REASONABLE COST.

SIR: Can you recommend an architect of your city who will design for me a private dwelling-house to cost from \$50,000 to \$60,000? Can I not build a beautiful, comfortable, artistic home for that money and not wait until the cattle on my husband's ranche multiply and multiply and give me a million to put into a horrid palace? Can I not have a ceiling from La Farge, an "interior" from Herter? or are they only for people of immense wealth? And when I am ready to furnish it, may I not come to see you and persuade you to tell me who, where and what?

ANSWER.—You can build for the sum you name, a good, commodious, and thoroughly artistic house, with many of the novel and quaint features which go far to make one's abode beautiful. "A ceiling from La Farge" or "an interior from Herter" are not attainable in your case, and you can do very well without them. Of course considerable information is necessary to enable an architect to prepare plans for your approval. For example, you must give him some idea of the ground upon which you purpose building; say whether, for instance, it is flat or hilly, and whether or not there are trees or shrubs on it.

State also of what material the better houses in your city are built. Give some idea of the rooms you will require; for instance, do you need a nursery, and how many servants' rooms? All information of this nature will be of great assistance to the architect in preparing plans, and will save expense and loss of time in making alterations. A house built in the modern "Queen Anne" style, with the first story of stone or brick and the rest of the construction in timbers, would probably suit your purpose best. Any letter that you or others similarly situated may send, will be promptly placed in the hands of an experienced architect of excellent taste and moderate in his charges.

TREATMENT OF DINING-ROOM WALLS.

SIR: Will you have the kindness to suggest treatment for walls of a dining-room (with the woodwork), which has two windows facing south, a large old-fashioned fireplace, and oak furniture?

ANSWER.—The ceiling may be colored a deep sage green, divided into panels by a flat oak moulding with reed edges; the cornice a dark old oak tint, with cove (if any) deep dead crimson. Have a frieze 2½ feet deep of deep tawny red, painted under the cornice on the face of the wall, with an oak picture-rod 3 inches deep at the lower edge. The rest of the wall surface may be painted a rich gold olive with damask ornament, stencilled on in deeper shades of the same color—or use a quiet self-colored paper of simple pattern and free from gold. If you use paper it should be of the same color as recommended for painting, namely, golden olive in tone. Let the woodwork be painted a deep antique oak color, so as to accord with the furniture. The door panels may be rather darker than the styles, but under no consideration must any graining be allowed. Your curtains may be deep tawny red of some heavy material.

A more expensive and much handsomer treatment would be to have the room ceiled with thin oak boarding, stained and oiled, with dividing styles and cornice made massive in treatment, and heavily moulded, of the same wood. The wall treatment could then be entirely tawny red, omitting the picture strip, and having a five feet high wainscot, paneled, and with a wide shelf on top, upon which vases, plaques, and other ornaments and bric-à-brac might be placed. With this treatment the woodwork of doors and windows must be changed to oak, and the curtains should be of an olive shade and made of rich, heavy material.

A MASONIC LODGE CEILING.

SIR: Please answer the following question, as it is of importance to the satisfaction of a Masonic fraternity here who are now having their lodge-room decorated. The ceiling contains a large stucco centre-piece of roses and leaves. Would it be proper and correct in design to finish a circular panel around this stucco in imitation of a sky, with clouds? If you can answer this by mail you will confer a great favor on many interested parties in this city. Could you refer me to some work that would treat on such matters?

ANSWER.—The treatment proposed would be exceedingly incongruous, in the worst possible taste, and contrary to every principle of surface decoration. If the ceiling is large it should be divided into panels by bands or borders of quiet ornamentation, and the centre-piece alluded to painted and bronzed in such a way as to be in harmony with the rest of the ceiling decoration, but not made obtrusive or conspicuous by excessive enrichment. Definite advice as to the proper decoration of this ceiling cannot be given without a full description of the walls and woodwork, and the proposed treatment of the same. We know of no books which would be of aid in this matter. The better plan would be to have a colored design made by some competent person.

THE METROPOLITAN MUSEUM TECHNICAL ART SCHOOLS.

STUDENT, Brooklyn.—Write to Mr. J. Ward Stimson, the manager, inclosing a stamp for a circular of particulars. His address is 214 East 34th Street, New York. It is the aim of these schools "to furnish facilities to hitherto attainable in this country to artists and artisans; to provide thorough technical instruction in painting, decoration, designing, modelling, carving, free-hand, architectural, instrumental, and perspective drawing; also in carriage drafting and construction as a specialty, and to furnish an acquaintance with the theory and practice of the arts." The fees charged are small, and intended only to cover the cost of materials used.

PAINTING ON GLASS.

E. P. T., Newcastle, Pa.—The process of painting on glass is a more serious undertaking than you seem to imagine. White, yellow, gray or green rolled glass is used, but white rolled glass only for parts to be painted. Special colors, composed of oxides and other pigments which will melt and become suffused when subject to a certain degree of heat, are prepared for glass painting. They may be bought of J. Marsching & Co., 27 Park Place, New York. These colors are sold as powders, and must be ground exceedingly fine; they are then mixed with a little fat oil, and made into a paste, which is diluted with turpentine until it becomes a fluid, the color being worked and mixed the whole time by the palette knife. The powders make the stains. Enamel colors are used for enriching the painting. They are made from mineral oxides and mixed with a flux; they are sold ready prepared and diluted, and mixed like the powder colors.

Badger brushes are used for laying on what is called the "mat" or rough ground for the paint to hold on, and for all large surfaces of color; sable and camel-hair brushes for outlining and small painting; scrubs for taking off the mat, and thus producing the high lights of the pictures. Etching tools are used for forming diaper patterns upon drapery or backgrounds, by scratching off the colors so as to make a design. The "matting" process consists in grinding up some pale shade of color with a few drops of gum, washing this thinly over the whole glass, and working it about so as to spread the color evenly over every part. This matting is allowed to dry before painting is proceeded with.

A NOVICE ADVISED.

SIR: I am twenty-one years old, and have always wished to study art. I have drawn more or less since I can remember. My family were opposed to it, and put me in a store when I was very young, and I have been in active business ever since. During the last year I could control my desire for art no longer, and I have drawn and painted some—when I could afford the time—with very good success. I can draw a very fair likeness of myself from looking in a mirror. I have saved about \$300, and am undecided of three things which to do—whether to go to New York and get a position in a store, which I can easily do through influence, and study art a good deal from observation, or to attend some art school in New York, or else to go to Europe, on an economical plan, see the art treasures the old world possesses, and trust to luck for instruction. What do you advise?

J. P. S., Big Rapids, Mich.

ANSWER.—If it is necessary for you to support yourself while studying, your best plan would be to come to New York and take a position in a store at first, so as to be sure of a regular income, and then to study art in some good night class, at the Art Students' League, for instance, where the charges are reasonable—\$8 a month by the season. Your \$300 it would be well to put in a savings bank as a nucleus for a fund with which to go to Europe later, as it would be of no avail whatever for you to go now without any previous study; and even on the most economical basis your \$300 would last a very short time. A good education in art is not to be acquired by mere observation, and "trusting to luck" will not be found a very available method of studying. No matter what natural talent you may have, it is useless without careful training, and it is best to begin at the beginning, studying drawing from the cast in charcoal and afterward from the life.

CHINA FIRING.

SIR: (1) In painting dessert plates ("Kappa" designs) should the design be painted and fired before the ground color is put on? Would the second firing affect the delicate tints of the flowers, or, in other words, are underglaze colors affected by refiring? (2) Can you recommend a trustworthy place for firing china? I have tried several, and found them not only extremely careless, but dishonest.

T. W., Charleston, S. C.

ANSWER.—(1) It is not necessary to have the design fired separately; the ground may be painted in and the whole fired together. Some tints come out too light after one firing, and have to be fired again; if the colors are put on properly this re-firing will not affect them unfavorably, but is rather an advantage. (2) Ulrich's, at Fourth Avenue and Twelfth Street, New York, is a good place to leave china for firing. They do not do it themselves, but have it very carefully done. John Bennett, 4 Great Jones Street, New York, also exercises great care in firing china for amateurs.

PAINTING IN BLACK AND WHITE OILS.

SIR: How are those oil paintings, made that look like steel-engravings?

REX REGI, Newton, Iowa.

ANSWER.—The paintings you refer to are probably those done in black and white oil which, when finely finished and framed in a mat, have much the appearance of an engraving. To paint in this way use simply ivory black and silver white (or any other good white). No other colors are necessary. Either poppy or linseed oil is used for a medium. The painting is done on canvas, like any other oil painting, and when finished may be varnished with French retouching varnish.

PAINTING ON VELLUM.

F. B. H., Albany, N. Y.—Use either moist water-colors mixed with Chinese white, or powder colors mixed with Canada balsam. The latter produces the best effects, but is somewhat troublesome. Damp the skin and stretch it in an open wooden frame so that it is free upon both sides. Dust it over with powdered chalk, which remove quickly. Transfer the design to the vellum with tracing paper and red carbonized paper, and mark it in very lightly and without pressing the vellum where no guiding lines are required. It is better to sketch in the design with a lead-pencil than to trace it, if the worker can do so without erasures. While painting, keep tissue paper between the hand and the vellum to counteract any heat from the hand, or use the wooden rest required in china painting. Gild the vellum with the best gold-leaf before coloring, if a gold background is required, and work over the gilding with color. Leaves, scrolls, and other small articles are gilded separately, and before any coloring is applied. Work with the best powder colors, and with cadmium for yellow, ultramarine for blue, carmine, pure scarlet and vermilion for red, mineral green and chromes for green, ivory black and Chinese white. Use water-color size to make the tints run more easily.

THE "COSMOPHOS" PROCESS.

ARTHUR C., Toledo, O.—This is a process lately introduced in England, by means of which it is claimed that the amateur is enabled to produce from the same original photograph, drawing, etching, engraving, or woodcut, any number of transparent pictures on glass plates prepared for the purpose. These pictures can be finished either in monochrome, and simply varnished; or in monochrome with glass color for firing, or they can be painted in transparent oil colors. The process is described as follows by The (London) Artist: "The original to be reproduced is rendered transparent by rubbing over the back surface with the transparent medium; this will not occupy more than a minute. The milky-looking surface of the prepared glass plate must then be well cleaned with spirits, and rubbed dry with a clean cloth. Darken the room, and in semi-darkness cover the glass plate with an even surface of the sensitive medium. Place the plate thus prepared on a moderately heated tile or slab for a few minutes until it is dry. Place the copy frame open and with the glass downward before you; lay the transparent picture on the frame glass, and on it the now dried glass plate, with the sensitive (yellow) surface against the picture. Close the frame and expose the picture to the sun or daylight for two to ten minutes, according to the brightness of the light, until the edges of the glass not covered by the picture take a brown tint. Then take the frame back to the darkened room, remove cautiously the plate from the opened frame and picture, and rub some of the powder color No. 1 with a soft brush repeatedly over the glass plate, when the picture is finished."

ure will appear instantly. As soon as the picture is even in color, dust the superfluous color off. Now pour some of the dissolving medium on the glass plate over the whole picture. Let it remain until the yellow film of the sensitive medium has disappeared, which will not take a minute. Now pour more of the dissolving medium, and let the fixing medium follow immediately over it, allowing the liquids to run off by holding the glass plate down. The plate is to remain standing until it is dry, when the light in the room can be restored. Let the varnishing medium, which is very liquid, run over the picture, by holding it slantingly, or go over it with a broad soft brush quickly and gently. It will dry instantly. Take a pointed piece of wood, dip it frequently in spirits, and with the aid of a ruler separate the picture from the margin, and remove from the latter any of the remaining color, and varnish with a piece of stuff dipped in spirits. The picture is now ready for hanging up. After varnishing the picture is ready for painting in transparent oil colors, for which special boxes can be had at little cost. If the picture is intended to be fired, use powder colors No. 2 instead of No. 1, and dispense with the varnishing. Send the plate for firing to the dealer where the materials have been purchased, who will transmit it to the patentees of the process, and it will be duly returned after passing through the kiln. Poisonous substances, acids, and nitrate of silver, indispensable in photography, are not used in this process." We have no knowledge as to the merits of the process, which, so far as we are aware, has not been introduced into the United States.

DECORATING "IVORY PORCELAIN."

N. F. B., Lynchburg, Va.—"Ivory porcelain" is decorated with oil colors. The plaque or vase must be prepared with a tone of light warm gray paint, mixed with linseed oil and painted quite heavily. When this is dry it may be rubbed a little with sand-paper or scraped with a sharp palette knife or scraper, and then oiled out. Paint just as on wood or canvas, using a great deal of oil with the colors, as the porcelain is very porous. When finished and dry varnish with retouching varnish. Plaques of this ware are very good for painting portraits upon, and produce a fine effect when framed in a large plush square.

GOLDEN ROD IN OIL COLORS.

E. F., Halifax, N. S.—To paint golden-rod in oil colors, begin by laying in the general masses of light and shade, leaving the details to be painted later. For the general tone of light use cadmium, raw umber, vermilion, yellow ochre, and white, with a very little ivory black and cobalt. For the general mass of shadow use raw umber, burnt Sienna, cadmium, ivory black, and white. When the whole effect is thus strongly laid in the half tints are added, and the high lights put in in crisp touches without blending. The deepest accents of shadow are now painted, and the details studied. For the highest lights use light cadmium, vermilion, and silver white, with a very little touch of ivory black to give tone. To paint the leaves use zinnobor green, with white, cadmium, black, burnt Sienna, and Antwerp blue.

DECORATING JAPANESE FANS.

BAMBA, Brooklyn, N. Y.—Various uses and ways of decorating Japanese fans have been given in these columns. The following suggestions from The London Queen may answer your purpose, although we cannot commend them as altogether artistic: "They can be made up as wall pockets in the following manner: The leaf is first covered tightly over with satin, the

pocket, made of plush to match, is box-plaited and sewn on, a heading being left both at the top and at the bottom. Silk balls hang from the lower edge, and the handle can be wound round with cords finished off with tassels. Another mode of utilizing these fans is to decorate them with natural flowers for ladies to carry in their hands at balls or at the theatre. The fan leaf is covered entirely over with silver leaf, and a spray of Gloire de Dijon roses and madenhair fern, which tapers off at the end, is carried half round it. On the remaining uncovered space a tropical bird is fixed, its blue plumage contrasting well with the silver leaf and the roses; loops of ribbon are placed at the junction of the handle with the fan. Better than silvering the fan would be the covering of it with silk or satin, to match the costume. These are intended for ladies' use, but we see no objection to their employment for room decorations."

INSTRUCTION IN OIL PAINTING.

S. D. B., Terre Haute, Ind.—It is almost impossible for us to advise a beginner in oil painting, who wishes to instruct himself, what books to select for that purpose. It will not be an easy matter to learn oil painting from books alone, as no books that are published can teach all that must be learned. Many attempts have been made to write such books, but we know of no one we can recommend that will cover the ground. Moreover, you do not say whether you desire to study landscape or figures. The simplest way would be to send to F. W. Devoe & Co., Fulton Street, for a catalogue of the art books published by Winsor & Newton. These contain instruction of all kinds, and you can select what you wish. They cost about fifty cents each. In regard to Fielding's "Mixed Tints," it is very good, in its way, for studying the properties and relations of color, but will not be of much practical use to a beginner. Self-instruction in brass work would be much easier than in painting. C. G. Leland has issued some pamphlets on such work, and valuable working designs and instructions appear from time to time in THE ART AMATEUR.

HAND REST FOR CHINA PAINTERS.

E. J. E., Peoria, Ill.—A hand rest can be made by any carpenter. It is simply a piece of wood about 9 inches long and 1½ inches broad, supported on two ends or feet about 1½ inches or 2 inches in height, which, being placed over the plate, raises the hand above the work. A temporary rest may be made by placing two books, one on each side of the plate, and resting on the books a flat ruler; some artists prefer working with their work in a sloping position, in which case it can be propped up by books at the back and a large pin or tack driven into the painting table to rest the edge of the plate against and prevent it slipping.

THE TERM "CHARGED."

B. A. E., Springfield, Mass.—Charged is a term used by artists to signify anything that exceeds: such as exaggerating the outlines, in order to show a superior degree of skill, or to heighten the effect. De Piles advises artists to avoid *charging*, and says that the antique statues never have this pedantry or affectation; that there is nothing of the kind in the works of those great masters who always imitated them, as Raphael, Annibale Caracci, Domenichino, Nicolas Poussin, and others. "Yet," he observes again, "there are charged outlines that please, because they are above the lowliness of ordinary nature and carry with them an air of freedom, with an idea of great taste, which deceives most painters who call such excesses the grand

manner. And although to such persons, who have a true idea of correctness, simplicity, and elegance of nature, these excesses may seem superfluous, as they only adulterate the truth, yet one cannot forbear to commend some things that are overcharged in works, when the distance from whence they are to be viewed softens them to the eye; or when they are used with such discretion as makes the character of truth more apparent."

PRINTING ETCHINGS.

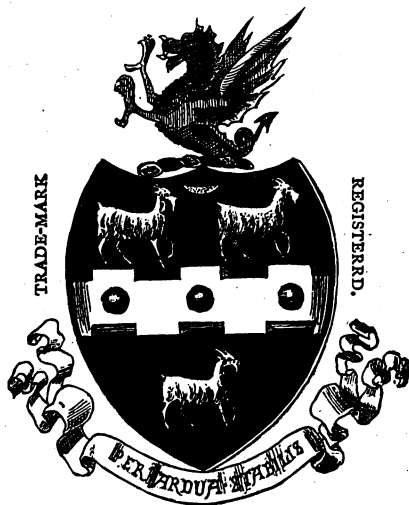
NEEDLE, Boston.—(1) Re-steeling a plate is resorted to when the original steel facing begins to wear away. (2) The chief difference between an early and a much worn state of a plate is not that the latter is throughout not so black as the former, but that the extreme ends become gray through the work wearing smooth. Moreover the most delicate lines disappear while those of medium depth change but very little. (3) If a hard paper be used, it will print better after the surface has been rubbed smartly with a moderately stiff clothes-brush. This is to be done after it has been well dampened and just before it is put through the press. (4) A counterproof or off-track is an impression taken from another impression while the ink is still wet. These counterproofs are taken to enable the etcher to compare the plate with an impression from it without the trouble of using a looking-glass, ordinary impressions being, of course, reversed.

COLORS IN RELATION TO THE HAIR.

RHODA, Charleston, S. C.—Colors favorable to the complexion are not always favorable at the same time to the hair, but flowers and other ornaments will usually supply the remedy. Black hair has its depth and brilliancy emphasized by a scarlet, white, or orange flower; but a dull red near it tends to render it dull and brownish by extension, that is, by imparting a portion of its own hue; a well-known effect of some colors, in certain connections, on others in immediate contact with them. In light brown hair, light blue serves to bring out the golden tint very effectively if in contact with or very near it. For a darker brown, light blue is also a good color, if in quantity. In smaller proportions a deeper blue does very well. If it be a little dull or dingy, a pale yellowish green will be found serviceable. With those who had auburn hair it used to be the rule to put a scarlet flower or ribbon against it if it was considered to be a little too decidedly inclined toward red. Of late the golden red has been in vogue, and, instead of seeking to counteract the reddish tendency, a blue flower with pale green leaves, or some corresponding ornament, has been employed to enhance it. Purple, employed carefully, may be used to advantage occasionally. Purple also agrees well with flaxen locks; but with these very little color is best, and that should be selected according to the peculiar shade of the hair. Blue enhances the golden hue.

TO A TYRO IN CHINA-PAINTING.

F. I. L., Louisville.—(1) The simplest and most useful things for a beginner to paint are tiles, as they can be utilized in a variety of ways. A single tile makes a good lamp, teapot, or iron stand. A set of four, mounted in black wood, look well as a flowerpot-cover or jardinière; and a set of tiles round a fireplace is an ornament to any room. The subject or design to be painted on the tile must be left to individual taste. The class of subject usually chosen may be seen by reference to the tiles made at art studios; but great care must be exercised in studying the works of



Make a Handsome Dress

BY USING

THE PLAIN OR BROCHÉ BAVENO VELVETEEN.

THE PLAIN VELVETEEN IN ALL THE
FASHIONABLE SHADES.

THE BROCHÉ IN ALL THE FASHIONABLE
SHADES.

For Ladies' Costumes, Men's Smoking Jackets, and Children's Dresses.

FOR THE PROTECTION OF
THE CONSUMER, WE STAMP
EVERY SECOND YARD.

BE SURE AND LOOK ON THE
BACK OF THE GOODS AND
SEE THAT YOU FIND THE
TRADE-MARK.

*If it were not for the
price, no one would suspect
its not being made of silk.*

From DEMOREST'S MAGAZINE
FOR OCTOBER.

Velvet is in extraordinary demand this season, and to supply the wants of those who cannot afford silk velvet... this year has been brought out a new make of velveteen, as a fine substitute for the famous Genoa velvet, which it resembles in appearance, thickness of surface, closeness and depth of pile, and purity of color. This new make of velveteen is called the "Baveno," and we advise ladies who intend to purchase velveteen suits, jackets, or dresses, to order the "Baveno."

TO BE HAD OF ALL FIRST-CLASS RETAILERS.

THE TRADE SUPPLIED BY MILLS & GIBB, NEW YORK.

others, lest in taking useful hints the habit of mere copying is acquired. (2) The brown paint for the outline is prepared by mixing a little of the powdered paint on the palette with fat oil and a little turpentine, using the muller to grind the paint smooth, and the palette knife to collect it when too much spread on the palette. (3) Any mistake in the outlines can be erased by moistening the spot with turpentine, and rubbing out with bread. (4) In underglaze the color can be removed while still wet, with a piece of rag wrapped round a finely-pointed stick; or, should the color have become dry, it can be carefully picked out with a needle.

PAINTING ON EARTHENWARE.

B. E., Raleigh, N. C.—We cannot do better than reproduce for you the following complete directions from Miss Seward's "Decorative Painting":

Make the color used as the grounding as follows: Buy at an ordinary house-painter's half a pint of best jappanner's gold size (there is a vast difference in the jappanner's size, and only the best produces the proper glaze), or use in its place gum dammar dissolved in common benzine; a few ordinary paint brushes (which soak a day in water before using, or the hairs will come out), some small half-pound tins, such as mustard or cocoa is sold in, and powder colors—white, indigo, chrome yellow, black, green, burnt Sienna, Indian red, and vermilion. These should be perfectly free from grit and very finely powdered. If they look at all lumpy, put some of the powder under a piece of glass and work it well about with a flat knife until all grit is removed. Put a tablespoonful of powder into one of the tins, cover it over with the gold size, and mix the two well together with a painter's knife, pressing the color well into the size and mixing until the surface is smooth, gradually adding more size until a liquid of the consistency of thin cream is obtained. If only a small quantity of ground color is required at one time, lessen the amount of powder-color and size used, as it is better to make the paint fresh every day than to keep it ready mixed.

The colors used for groundings are thus produced: To make a dark blue ground shading to a green white, mix in separate tins indigo and size together, black and size, and white and size; provide a few common flower-pot saucers, and pouring the indigo and white in various proportions into these, so as to produce all the shades of blue, from a good Prussian to a sky blue, mix a small quantity of green powder and size in another saucer. Taking the brushes, commence by dabbing on the light shades of blue at the lower part of the pottery, and work upward to the black; do not make even and precise lines of color, but carry on in one place the dark blue well down to the bottom; in another, blend the colors together; and in a third, bring up the light tints to the top of the pot. Put the color on in broad masses, particularly on the parts where the decorative painting will come, and put on more dark than light color. Always work with the brush held upright in the hand, not slanting, and avoid all streaky lines of color. In some parts, and particularly where the dark color is contrasting against the light, let runnings from the dark paint flow over the light, so as to imitate the china that is so painted, but be careful that these runnings are not too numerous, and that too much color is not in them. Paint on the ground carefully, see that every part about the handles and rim of the earthenware is well covered, and put the article on one side to dry for a day. When dry, examine it, and repaint it if the color looks at all dead (as it should look quite glossy) or any parts are not painted, or the runnings are too thick or numerous. If the painting is perfect, take the green paint, use it a little dry, and just dash it here and there with a small brush about the ground, so as to give an occasional green light upon the surface.

Besides the blue ground described above, yellow, brown, green,

and terra-cotta grounds are made. For yellow grounds, mix pure chrome and size together, white chrome and size, vermilion and chrome, and chrome and burnt Sienna and size. Use a larger or smaller quantity of the light or dark tints, according to the tone of yellow to be painted. For a dark brown, use bitumen with size alone, or tone it with cadmium or Indian red, according to the color, whether yellow or red-brown, that may be desired. For green shades, mix chrome yellow, size, and ivory black, and vary with chrome yellow and brown, olive lake, or chrome green, according as the tint of green is to be yellow or blue. For terra-cotta shades, mix vermilion, ivory black and size, Indian red and size, crimson lake and size, lighten each shade with white, or darken it with bone brown, as may be required; lay on and vary the colors in the way described in detail for the blue ground.

The ground being prepared and dry, the decorative painting has to be accomplished. This is executed with oils, and in the usual manner from tube colors. The design should be a light one, and flowers will be found the best subjects, as figures and geometrical forms need a more even surface than can be obtained. Natural flowers, painted as if growing, are the most suitable, and light-colored and single ones the easiest, such as jessamine, meadow sweet, winter roses, Japanese anemones, cactus, orchids, iris, evening primroses, yellow poppies, yellow daisies, and larkspurs. Single-petalled flowers and well-defined leaves for foliage must always be chosen, if the painting is to be suitably raised from the ground, so as to imitate the Barbotine china, now so fashionable. Sketch the design chosen on to the groundwork with white chalk, and if it is not to be raised, paint it over in its natural colors, either with broad tones for rough work, or as delicately as an ordinary painting upon canvas for fine work. If the petals are to be raised, mix together in equal proportions putty, plaster of Paris, and glue size, and from this model cut a few raised petals of flowers and points of leaves. Place these on the ground before the delicate painting is commenced (a good painter will put them on before the ground is laid), size them over, and let them dry. Great care is needed in modelling and arranging these raised parts, it being a mistake to raise them too much from the ground or to crowd them in too numerous. They should be always placed where they catch the brightest lights, and be painted over accordingly.

Use Roberson's Medium, and no turpentine with the oil colors, so that they do not dry dead; should they do so, varnish as a finish with white copal varnish over the painted parts of the earthenware, but not over the groundwork.

Earthenware can be gilded if required; the gilding is done before the painting. The surface must be quite clean; and should be well washed with soda and soap to remove all impurities. When quite dry, coat the surface with best gold size, and leave for a day. Now make a groundwork for the gilding by painting the earthenware entirely over with a coating of Chinese white, which lay on evenly and smooth well down. When the Chinese white is dry, rub it down with fine glass paper, so as to remove any lumps of paint, and put on another coating of best gold size. Leave for two days, or until the surface is sticky but does not run, and then gild. Gild with the best gold leaf, which need not be removed from the book it is sold in, but each leaf pressed on to the earthenware until the whole surface is covered. To fill in little places, cut the gold leaf with a sharp knife, rub over some writing paper with white wax, press this slightly on to a piece of leaf, so as to take it up and so lay it down in its right position. Be careful that the leaves overlap each other at the joints, and no space remains uncovered. Press the leaf well down on the pottery, and see that it does not wrinkle. Let the leaf dry, then rub off the superfluous pieces with cotton wool, and should any of the gold come off where it should adhere, lay on another coat of gold size; when that is sticky regild the whole surface, making the overlappings of the leaves in different places to those put on previously. This double gilding

is recommended for all surfaces that are required to look well and to be durable, even if the first gilding is well done. When the gold leaf is quite dry, brighten it by laying a piece of waxed tissue paper over it and rubbing over the surface with a polisher, which is an agate fitted into a handle. Then paint the design in oil colors upon the gold, and varnish the whole surface with two coats of white hard varnish as a finish.

FRAMING WATER-COLORS.

SIR: Will a gilt mat be out of place on a water-color painting of "Mater Dolorosa," the oval of which is 14 by 17 inches, with frame 21 by 23 inches of plush and gilt, or should the mat be white? SUBSCRIBER, Georgetown, D. C.

ANSWER.—A gilt mat is not out of place on a water-color if the tone of the picture is rich and dark and appears to harmonize with the gilt. In framing water-colors all fancy frames of plush and velvet should be avoided. They are not used by artists, and are not admitted to exhibitions. Water-colors are generally framed in flat frames of gold, or bronze, or carved or plain wood, and should be surrounded by a mat with a square or oblong opening (not oval). The mat is white or gold, and should be at least twice as wide as the frame. A bevel is also very effective, and artists prefer the rough yellowish white paper to smooth cardboard for mats. Avoid a bluish white. Tinted mats are not generally used for water-colors.

REPAIRING A DAMAGED OIL PAINTING.

SIR: I have a large oil painting which has become damaged by hanging against a chimney in which there was a constant fire. The paint is scaling off in large flakes. Can you tell me of any preparation which will prevent further damage to the picture? MRS. H. S., Canandaigua, N. Y.

ANSWER.—If the paint is scaling off, a great deal of damage has already been accomplished. The picture should be removed at once from the warm place, and may be prevented, perhaps, from peeling any farther by oiling out the whole surface with a coating of poppy oil and then painting in, as well as possible, the places that are bare, matching the adjacent tones as nearly as you can. This is the best we can advise.

"WHERE ARE THE GIBERTI DOORS NOW?"

SIR: Please tell me where the Ghiberti doors now are. S. A., Chicago.

ANSWER.—When last heard from the Ghiberti doors were still hanging in their place in the Baptistery of Florence, where they had been for four hundred and thirty-one years. Our correspondent has probably read somewhere of the reduced copy of this masterpiece of the sculptor's art, which graces the residence of Mr. William H. Vanderbilt. We have not heard of the sale of the originals to any American millionaire.

PRINTING ETCHINGS.

C. Y., Cleveland, O.—The "aqua tint" effect seen in etchings is produced by the printer, and can only be obtained by an open line, deeply etched, which allows the ink to remain in abundance after the plate has been wiped. The printer then passes his rag slightly over the places he wishes to tint, which draws the ink from the lines and fills out the intermediate space. It is this process which makes the difference between a "clean

Books on Painting in Oils, Water-Colors, etc.,

Selected from the Catalogue of CASSELL & COMPANY, Limited.

"These books fill admirably an important place in early art education, and will be found especially useful to those who have no opportunity of working under an instructor."—CHRISTIAN UNION.

CHINA PAINTING. By Miss FLORENCE LEWIS. With sixteen original colored plates, full and complete instructions as to the manner of mixing and applying the colors. Oblong quarto, cloth extra. Price, \$2.50.

"The author gives in a clear and simple way such necessary information as the pupil must have. . . . Miss Lewis not only understands her art, but is every way capable of teaching it."—*The Churchman*.

TREES, AND HOW TO PAINT THEM IN WATER-COLORS. By W. H. J. BOOT, with eighteen colored plates and numerous wood-engravings, and full instructions as to the manner of mixing and applying the colors. Oblong quarto, cloth, Price, \$2.50.

"An excellent little manual for the amateur painter in water-colors, and which might even furnish many useful hints to those professionals usually supposed to be fairly masters of the art."—*N. Y. Herald*.

FLOWER PAINTING IN WATER-COLORS. *First and Second Series*, each containing 20 colored plates by F. EDWARD HULME, F.L.S., F.S.A., and instructions by the artist. Interleaved with drawing-paper. Oblong 4to, cloth, \$2.50.

"The plates are exquisite in color and finish, and the directions plain and comprehensive."—*Christian Advocate*.

"The sketches are from nature, and are exceedingly good. Both wild and cultivated flowers are represented."—*School Journal*.

LANDSCAPE PAINTING IN OILS: A Course of Lessons in. By A. F. GRACE, with 9 reproductions in color, after TURNER, CONSTABLE, DEWINT, MULLER, F. WALKER, MASON, A. F. GRACE, etc., and numerous examples engraved on wood from well-known pictures. Extra demy folio, cloth, gilt edges, \$17.50.

"Only a great publishing house like Cassell, Petter, Galpin & Co. could undertake to bring out for the use of students such an elaborate work as the splendid folio before us."—*Art Amateur*.

A COURSE OF SEPIA PAINTING. With twenty-four plates from designs from R. P. LEITCH. The letter-press to each contains full instructions to the learner, and the plates show the progress of the work through the different stages. Oblong 4to, cloth, \$2.50.

"Those who wish to see Sepia Painting thoroughly well treated in respect to form, color, light, and shade, and the best method of producing effect with ease of manner, will do themselves a kindness by consulting these pages."—*Standard*.

Complete Catalogue of Illustrated and Fine Art Books, Juvenile and Educational Works, Water-Colors, Studies for Flower Painting, etc., will be sent free by mail to any address on application.

CASSELL & COMPANY, Limited, 739 & 741 Broadway, N. Y.

SKETCHES FROM NATURE IN WATER-COLORS. By AARON PENLEY, author of "The English School of Painting in Water-Colors," etc. With illustrations in chromo-lithography after original water-color drawings. Super-royal 4to, cloth, \$7.50.

"A very attractive as well as a very useful volume, indispensable to all learners, and of much service to advanced practitioners."—*London Art Journal*.

"This book has the unusual merit in works of like character in being clear and practical in its directions for both choosing and using materials."—*Art Interchange*.

A COURSE OF PAINTING IN NEUTRAL TINT. With 24 plates from designs by R. P. LEITCH. The letter-press to each plate contains full instructions to the learner, and the plates show the progress of the work through its different stages. Oblong 4to, cloth, \$2.50.

"As a practical guide to sketching in water-colors, we do not know of a better course of instruction than is afforded by the series prepared by R. P. Leitch. The complete set embraces three volumes, convenient in size and shape, each of which is complete in itself, but which, taken together, are intended as progressive grades from the production of a sketch in sepia, to careful study with a full palette."—*Christian Union*.

FIGURE PAINTING IN WATER-COLORS. Sixteen colored plates from designs by BLANCHE MACARTHUR (Medallist, Royal Academy, 1877, for the best painting of a head from life), and JENNIE MOORE (Medallist for a drawing from the Antique), with special instruction by the painters. Oblong 4to, cloth, \$3.

"Simple and untechnical in style, thoroughly trustworthy and comprehensive in treatment. The work of Figure Painting devotes an introductory chapter to a general and very clear discussion of drawing and coloring, with full directions as to the formation of tints in different colors."—*Christian Union*.

A COURSE OF WATER-COLOR PAINTING. By R. P. LEITCH. Eighth edition, revised and enlarged, with 24 colored plates (landscapes), and full instructions to the pupil as to the manner of mixing and applying the colors. Oblong 4to, cloth, \$2.50.

"This volume is one of the best and certainly one of the cheapest books ever published as a handy guide to practical art. The 'water-color illustrations' alone are worth treble the cost of the volume, and the printed instructions are concise and clear."—*Birmingham Post*.

JUST READY:

HEALTH AT HOME.

Forming the twelfth (and concluding) volume of APPLETON'S HOME BOOKS.

By A. H. GUERNSEY, and I. P. DAVIS, M.D., author of "Hygiene for Girls."

CONTENTS:

Home Surroundings; Privies and Water-Closets; The House Itself; The Air we Breathe; The Water we Drink; The Food we Eat; Lighting and Warming; Disinfectants; The Bedroom; The Clothing we Wear; Personal Habits; Household Practice; Poisons and Antidotes; Accidents and Emergencies.

APPLETON'S HOME BOOKS.

1. BUILDING A HOME. Illustrated.
2. HOW TO FURNISH A HOME. Illustrated.
3. THE HOME GARDEN. Illustrated.
4. HOME GROUNDS. Illustrated.
5. AMENITIES OF HOME.
6. HOUSEHOLD HINTS.
7. HOME DECORATION. Illustrated.
8. HOME AMUSEMENTS.
9. THE HOME NEEDLE. Illustrated.
10. HOME OCCUPATIONS. Illustrated.
11. THE HOME LIBRARY. Illustrated.
12. HEALTH AT HOME.

12mo, cloth, flexible. Illuminated cover. Sold separately or in sets. Price, 60 cents each.

For Sale by all Booksellers; or sent by mail, postpaid, on receipt of price.

D. APPLETON & CO., Publishers, 1, 3, and 5 Bond Street, New York.

DECORATIVE ART STUDIO.

1819 Broadway.

Mr. & Mme. Le Prince.

Prize Medals Awarded at

YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION, Leeds, 1875, - - - - - England.
PARIS UNIVERSAL EXHIBITION, 1878, M. H. - - - - - France.
YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION, York, 1879, - - - - - England.
WAKEFIELD FINE ART AND INDUSTRIAL EXHIBITION, C., 1879, - - - - - "
BRADFORD FINE ART AND INDUSTRIAL EXHIBITION, 1882, - - - - - "

1. Private Lessons and Classes in Tapestry and Lin-crusta Painting, for Panels, Friezes, Screens, Furniture, etc.
2. Terra-Cotta Modelling, China Painting, Raised Enamel, Barbotine, etc. (fired under personal supervision).
3. Painting on Silk, Vellum, and other fabrics, for Fans, Screens, etc.
4. Oil, Water-color, and Miniature Painting.
5. Life Class on Thursdays.
6. Commissions received from Architects and the trade for Fine Decorative Work.

"LUSTRA PAINTING" AND EMBROIDERING.

(COPYRIGHTED AND REGISTERED BY R. H. BRAGDON, 1882.)

Complete sets of colors for this new and beautiful Art-Work are prepared in boxes at \$5 each. A discount to teachers and dealers ordering a number of boxes at a time. Printed directions with each box. Full course of instruction free to those who send immediate orders for boxes of colors. Original Designs for Art-Work perforated on bond paper. Interior hangings and decorations on textiles designed and executed entirely or in part.

R. H. BRAGDON, Artist,

23 UNION SQUARE, NEW YORK.

The Misses Granbery. Lessons given in Drawing and Painting in Oil, Water, Pastel, and China colors, from Casts, Models, Flowers, Landscapes, and still-life. Preparation for Art Schools. Lessons every day. Open from October 1st to June 15th.

DIAMOND'S ART SCHOOL, 1215 Broadway, New York. Drawing and Painting made easy. Portraits—Decorative and Photographic Coloring. Pupils qualified to make Crayon Portraits in a few lessons. Demonstrative lessons free Wednesday and Saturday. Circulars for stamp.

wipe" and a "forced" impression. There are other methods for toning down certain parts of the plate which are employed by many—such as giving a place a wash of weak acid, and allowing it to remain for some time. Others use emery paper. The scraper produces a pleasing tone when properly used, and even a piece of charcoal will leave a tint; but all this should be used only for toning down certain parts. A little potash is the best thing to clean a plate. A little salt, mixed with vinegar, will also give the copper its original color; after using it, the plate must be washed again in clean water.

HINTS FOR MANUSCRIPT ILLUMINATION.

BERTRAM, Montreal.—(1) You can burnish your golds and silvers (platina) by gently rubbing them with the agate until they acquire the requisite brilliancy; and with the point of it several very pretty methods of breaking and enriching a flat gold or silver surface may be put in force, either by covering it with dots, or with dots in combination with straight or curved lines, or with a sort of arabesque work, or—indeed, with any sort of pattern according to the designer's fancy. (2) Sparks of white may be with advantage introduced to throw up the edge of a leaf, or the most prominent portion of a stalk, or even to bring out the lighter edge of a letter from the background. In the latter case be careful not to obliterate the outline. The white should come just outside it, and between it and the background. (3) A large initial or surface of heavy color may be very easily lightened by the introduction of a powdering of minute gold dots. These may be produced by laying on the dots, first of all, with either Chinese white or with an article, sold by dealers in artists' materials, called the gold medium; and in either case touching the dots, when dry, with shell gold. The effect will be that they will stand out in strong relief from the ground on which they are laid, and will produce a very rich effect.

SUNDRY QUERIES ANSWERED.

L. D. H. should address The American Queen. The information asked for is not in the line of an art journal.

J. S. E., Louisville, Ky.—We do not know of any good, practical work on steel-engraving that we can recommend.

N. L. L., Montpelier, Vt.—Stamped leather mats for statuary, of good patterns and reasonable in price, may be purchased from Walker & Thompson, 4 Bond St., New York.

B. H., Cairo, Ill.—Oil-size for oil-gilding is made by grinding calcined red ochre with the best and oldest drying-oil. When desired for use, add sufficient oil of turpentine to make it work freely.

M. B. A., Brownsville, Texas.—If you will state what kind of shadows you wish to paint on brass plaques, we will give directions for the work. But, merely "to paint shadows on brass plaques" does not convey any definite idea.

ORIOLE, Baltimore.—(1) Newman's size is used to prepare the surface of photographs before painting them with water colors. (2) Send to F. W. Devoe & Co., New York, for a catalogue of the art books published by Winsor & Newton. You can then select those you wish.

W. F., Williamsburg, Col.—(1) Photographs and engravings of all celebrated pictures can be obtained by writing to Schaus & Co., 749 Broadway, New York. (2) The following oil colors are all that are absolutely necessary for painting figures, landscapes or flowers: Silver white, yellow ochre, cadmium,

light red, vermilion, madder lake, Indian red, cobalt, Antwerp blue, terre verte, raw umber, zinnobor green, burnt Sienna, permanent blue, bone brown, and ivory black.

SUTOR, Toledo, O.—(1) Bronze is composed of copper and tin. It is of unknown antiquity. The word is of comparatively modern origin, being similar to the Italian bronzo, probably derived from bruno, signifying the brown color of the metal. (2) Brass is an alloy of copper and zinc.

T. B., Toledo, O.—Overglaze is easier than underglaze, and applicable to a greater variety of subjects. Majolica is underglaze, and Sévres an illustration of overglaze. In overglaze the paints are applied to china which is already glazed, and has only to be sent again to the kiln to burn the colors into the plate.

MISS A. B. M., Melrose Highlands, Mass.—Good designs, if they are original and well drawn, will be accepted and paid for by art journals which publish such things. We do not know of any one willing to give time to criticising designs, unless it might be some teacher who gives lessons, and would expect to charge accordingly.

INQUIRER, Muskegon, Mich.—Devoe & Co., Fulton Street, keep all sorts of artists' tools and art materials for every kind of decorative work, and could probably supply what you desire for stamping leather work. Information on all such matters can be obtained from the Society of Decorative Art in Twenty-first Street, near Broadway.

N. M. N., Lancaster, Pa.—Artists' proofs are valuable, as being the first impressions from the plate, and consequently clearer and more distinct than those taken after the plate has been used. They are signed by the artist himself, generally in lead pencil, and yours is probably genuine. (2) The goods sold by the First Japanese Manufacturing and Trading Company are excellent.

A. S., Connersville, Ind.—There is a brush shaped like a fan, with bristles spreading out from the handle, called the "Landseer" brush, that some artists use in painting hair and fur. The way, however, to produce the "light and airy" effect you mention is not by using any especial brush, but by observing properly the shadows, half tints, and lights, and painting them in their correct relation. Put the light in crisply, without too much blending.

TREATMENT OF DESIGNS.

PLATE 328.—Suggestions for Easter-egg decoration.

Plate 329.—Theatrical and fancy costumes.

Plate 330.—Modern French decorative designs by C. E. Clerget.

Plate 331.—French ecclesiastical embroidery of the thirteenth century. Decorations of vestments of Thomas à Becket (alb and amice) preserved in the treasure of the Cathedral of Sens.

Plate 332.—"Starflower"—is the twelfth and last of the series of wild-flower designs to be outlined and painted in flat colors. For the flowers use the white of the china; dots marking each petal, orange yellow; centre dot and the lines separating the petals, apple green; stems, brown green; leaves light green (to apple green add brown green); under side of leaf, a lighter wash of the same color. For the background use either deep blue green or turquoise green. Outline distinctly.

Plate 333.—Monograms. Second page in "E" and tenth page of the series.

Plate 334.—Japanese conventional foliage.

Plate 335 is the reduced design of a brass plaque executed by pupils of Benn Pitman of the Cincinnati School of Design. The original is eighteen inches in diameter. The border is repoussé work, and the centre is etched, somewhat deeply, showing the design in perceptible relief, its brightness contrasting with the dulness of the etched background. It is worked on No. 22 rolled brass. This plaque is mounted in a richly carved circular frame of cherry, the intention being to utilize it for a hall sconce, a triple candle bracket being inserted in the centre of one of the rosettes in the lower part of the circle.

Plate 336 is a design of seventeen tiles for a fireplace facing—"Virginia Creeper" in autumn colors. Use buff or cream-colored tiles, or stipple a white ground with yellow ochre. Paint the band or slab on which the basket rests dark red brown. Let the ground of the tile represent the body of the basket, painting lines and braidwork, in black. For heavy branches and tendrils, use sepia shaded with brown 4 or 17; finer branches, red brown shading into grass green; delicate tendrils, grass green. As there are, on the average, four leaves to a tile, it will be well to paint one brown green shaded with yellow brown, one dark red brown, one capucine red shaded with two shades of yellow brown No. 3, and the smallest of the four, yellow brown shaded with capucine red. Paint the small leaves capucine red shaded with sepia, occasionally introducing one of grass green shaded with brown green. Paint the berries black mixed with Victoria blue; stems of berries, capucine red shading into sepia toward the main branch. Paint veins of leaves black and outline the whole design with black. This design could be painted in two shades of sepia or blue on white or slightly tinted tiles.

The design on page 95—"Neapolitan Girl"—would look very well painted on a plaque either of the size given or enlarged. The following scheme of color may be used for painting in oil, mineral or water colors, though the directions refer particularly to oils. The background is shaded green, very gray in tone, suggesting distant foliage. The girl's cap is a rather light blue, but dull in color, not clear or brilliant. A black ribbon crosses the cap, and forms strings. The dress is a reddish brown, and a little of a white chemisette shows against the neck. The hair is black and the complexion rich and dark with a great deal of color in cheeks and lips, the eyes being dark brown. To paint the background lay in a general medium tone of grayish green, and paint into this darker and lighter tones, letting the background around the face be lighter in value than the face itself. For the background use Antwerp blue, white, cadmium, madder lake and raw umber with a little ivory black and burnt Sienna in the deepest greens. The girl's cap is next laid in; for this use Antwerp blue, white, a very little cadmium, madder lake, and black, with burnt Sienna in the deepest accents. For the hair use ivory black, burnt Sienna, bone brown, cobalt and white. Paint the reddish-brown dress with Indian red, bone brown, a little cobalt and ivory black, yellow ochre and white. The white chemisette is painted with silver white, yellow ochre, a little ivory black, cobalt, and burnt Sienna. These colors, mixed in the proper proportion, make a medium tone of grayish quality. Upon this are put the highest lights, which are not to be blended. For the complexion use white, yellow ochre, vermilion, light red, madder lake, raw umber, with a very little cobalt, ivory black and burnt Sienna added in the shadows. For the eyes use burnt Sienna, black, yellow ochre and white. When all finished and dry, varnish with French retouching varnish. The head would also look very well with a gold background. This is put in after the head is painted with Bessemer's gold paint or some other such preparation, and is not to be varnished.

OF ESPECIAL INTEREST TO Teachers, Students, and Amateurs.

MRS. CLARA ERSKINE CLEMENT'S

New and Valuable Outline
History of

PAINTING,

FOR BEGINNERS AND STUDENTS.

"The very book of all others to put in the hands of the young art pupil in the first months of instruction."—Phila. Episcopal Register.

"The language is simple and concise, tending to fix in the mind the principal facts, while omitting superfluous and confusing detail, and the book is abundantly illustrated with very good representations of the chief works of the great artists, enabling the reader to become familiarized with what all ought to know."—Christian Union.

"Both readable and accurate."—New Haven Journal.

"Uncommonly well supplied with indexes."—Chicago Times.

"In extremely attractive form, with profuse and beautiful illustrations."—Cincinnati Courier.

THE PUBLISHERS OFFER

SPECIAL PRICES TO TEACHERS OF
ART MATTERS

for copies for examination, and to art classes for copies as text-books.

ANY BOOKSELLER CAN OBTAIN THE BOOK.

Octavo, tastefully bound, with artistic design in gold on cloth cover, - - - - \$2 50
Half calf, new colors, - - - - 5 00

WHITE, STOKES, & ALLEN,

PUBLISHERS,

182 Fifth Avenue, New York.

REPOUSSÉ WORK.

COMPLETE OUTFITS for Repoussé Work may be obtained at

THE WOMAN'S INSTITUTE OF TECHNICAL DESIGN,

124 FIFTH AVENUE, NEW YORK,

at moderate cost, by Amateurs living at a distance from Tutors. The Supplies will include everything necessary to carry on the work, together with full memoranda of instruction and a small finished piece as a guide to good work. They are put up under the personal supervision of Mr. JOHN F. FRENCH, Instructor in Hammered Metals at the Institute, to whom all communications should be addressed.

TOOLS, MATERIALS, AND DESIGNS
FURNISHED SEPARATELY.

EXTRAORDINARY INDUCEMENTS FOR 1884.

Radical Reduction in Annual Subscription Rates for the Entire List of Fine-Art and other Periodicals imported by

J. W. BOUTON, 706 Broadway, N. Y.

L'ART, the great French Art Journal. Bi-weekly.

Former subscription rate \$32, reduced to \$12.

THE PORTFOLIO, edited by Philip Gilbert Hamerton.

Monthly. Former subscription rate \$10, reduced to \$7.50.

THE GAZETTE DES BEAUX-ARTS.

Monthly. Former subscription rate \$15, reduced to \$12.

THE ANTIQUARY: Devoted to the Study of the Past.

Monthly. Former subscription rate \$4, reduced to \$3.

THE BIBLIOGRAPHER: a Journal of Book-lore.

Monthly. Former subscription rate \$4, reduced to \$3.

LE LIVRE, Revue du Monde Littéraire. Monthly.

Former subscription rate \$12, reduced to \$9.

OSGOOD ART SCHOOL

MISSSES A. H. & A. W. OSGOOD,

Throughout the Year.

Rooms 14 to 20, Domestic Building, B'way and 14th St., N. Y.

Thorough instruction in the higher branches, also, a course in the latest designs and novelties in Decorative Art. Modelling in imitation of the finest Barbotine, Limoges, and Palissy Wares; no glazing or firing necessary; can be learned in a few lessons. Tapestry Painting, Screens, Plush, China, etc. Number of lessons optional with the pupil, who may enter at any time. \$1 for a three-hours' lesson; six lessons, \$5. For particulars, see circulars. Sent on application.

BRANCH: OPPOSITE CONGRESS PARK, BROADWAY, SARATOGA SPRINGS,
Open from July 1st until September 15th.

LYCETT'S

Art Schools and China Decorating Works,

23 Union Square, New York, and
67½ Whitehall St., Atlanta, Ga.

LESSONS IN CHINA PAINTING, OIL AND Water-color, Plush Painting, Photograph Coloring, ONE DOLLAR A Lesson of three hours, including materials.

For the convenience of our Southern pupils and Amateurs we have opened a branch of our New York establishment in Atlanta, Ga., and are now prepared to give instruction as above advertised. We also keep the largest assortment of fine China for painting. Artists' materials of all kinds. Sole Agents for Georgia of Bedell's Ivory White Ware, for mineral or oil decoration. Firing and Gilding China a specialty.

KILNS ON THE PREMISES.

WM. LYCETT. Circulars on application. F. LYCETT.

MRS. M. J. SHAW,
STUDIO, 1155 Broadway, New York.
CLASSES in Oil and Water Colors.

PORTRAIT PLAQUES A SPECIALTY.

ART SCHOOL.

Instruction in all branches of Fine and Decorative Art. Book of Instruction mailed free.

C. S. SAMUEL & CO., 42 West 23d St., N. Y.

SCRIBNER & WELFORD'S New Books.

"CAVENDISH" ON WHIST.

THE LAWS AND PRINCIPLES OF WHIST.

The Standard Work on Whist. By "Cavendish." Greatly enlarged and revised throughout. Fourteenth edition, with new Diagrams, etc. 16mo, cloth, extra gilt, London, 1884, \$2.

HORACE WALPOLE AND HIS WORLD.

Select passages from his Letters. Edited by L. B. SEELYE. With portrait and seven illustrations after Sir Joshua Reynolds and Sir Thomas Lawrence. 12mo, cloth, \$2.50; or the same on large paper, \$5.

THE PRIVATE LIFE OF MARIE ANTOINETTE,

Queen of France and Navarre. With Sketches and Anecdotes of the Courts of Louis XIV., XV., and XVI. By Madame CAMFAN. An entirely new and revised edition, with additional Notes. With sixteen fine illustrations on steel. 2 volumes, 8vo, cloth, \$10.50.

WRAXALL'S HISTORICAL AND POSTHUMOUS MEMOIRS, 1722-1784.

By Sir NATHANIEL WILLIAM WRAXALL, Bart. With Corrections and Additions from the Author's own MS., and Illustrative Notes by Mrs. Piozzi and Dr. DORAN. To which are added Reminiscences of Royal and Noble Personages during the last and present centuries, from the Author's Unpublished MS. The whole Edited and Annotated by HENRY B. WHEATLEY, F.S.A. Finely engraved portraits. A new library edition, in five volumes, 8vo, cloth extra, \$22.50.

New and Important Work on Whist.

THE PHILOSOPHY OF WHIST.

By Dr. POLE, F.R.S. An Essay on the Scientific and Intellectual Aspects of the Modern Game. Cap 8vo, cloth, \$1.40.

* * * The above books are for sale by all booksellers, or will be sent upon receipt of advertised price. Catalogues of Rare and Curious second-hand Books, Music and Musical Literature, and Detailed Lists of our Regular Stock, will be sent on application, by

SCRIBNER & WELFORD,

745 Broadway, New York.